ROYAL ACADEMY PICTURES

1890

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ROYAL ACADEMY PICTURES.

PART I.

ILLUSTRATING

The Hundred and Twenty-Second Exhibition of the Royal Academy.

BEING THE

Royal Academy Supplement of "THE MAGAZINE OF ART,"

1890.

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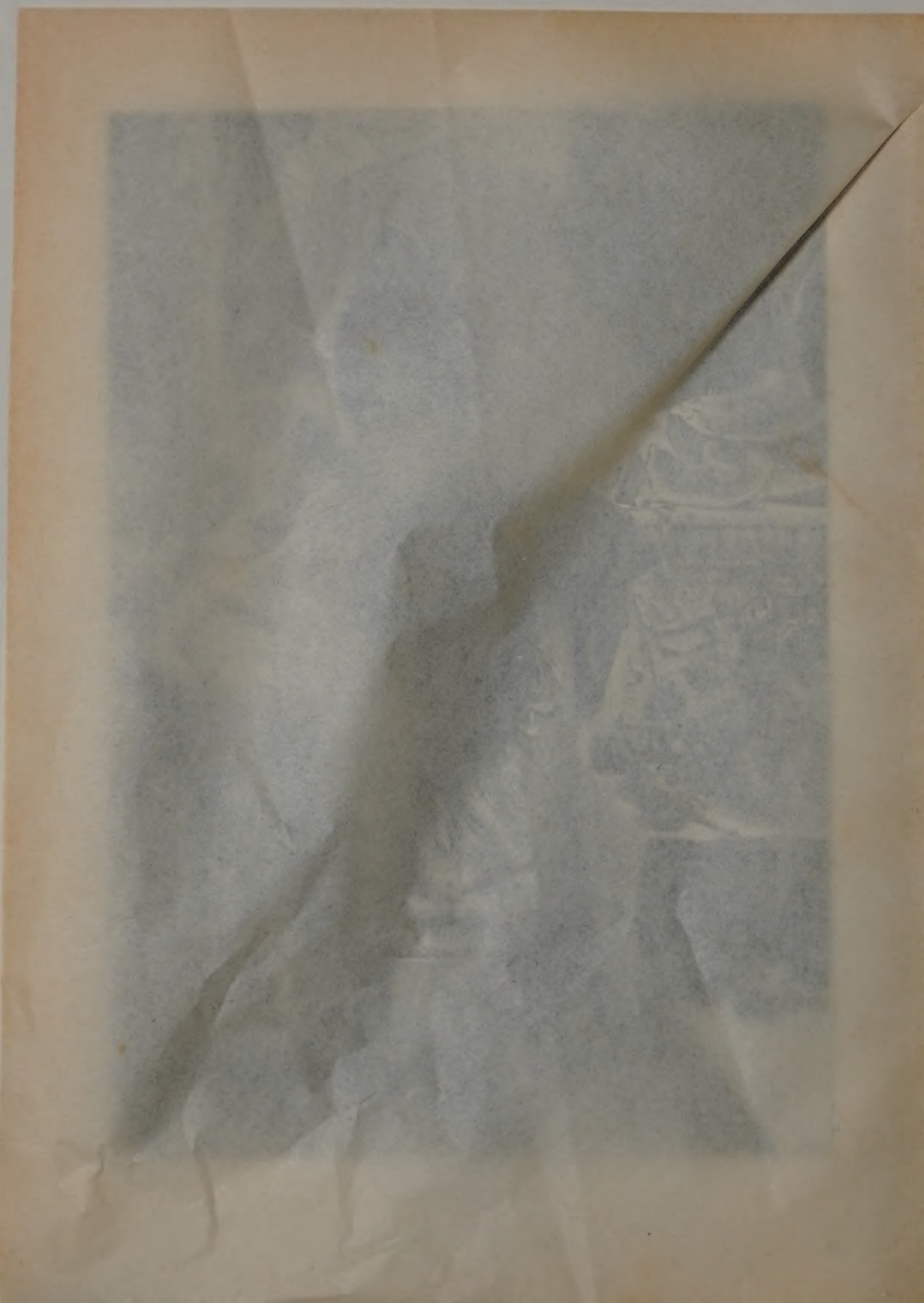
LONDON, PARIS & MELBOURNE.



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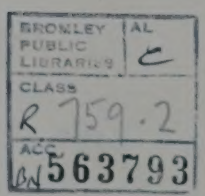

ROYAL ACADEMY PICTURES,

1890.

THE MIRROR.

W. HAMO THORNYCROFT, R.A.

LOUIS XI.

[illegible] "Règne de Louis XI.," par M. Alexis Dumas.

SEYMOUR LUCAS, A.R.A.

FRIENDS OR FOES?

E. A. Waterlow, A.R.A.

MRS FREDERICK GOODALL

[illegible] R.A

THE ANXIOUS LOOK-OUT.

T. Faed, R.A.

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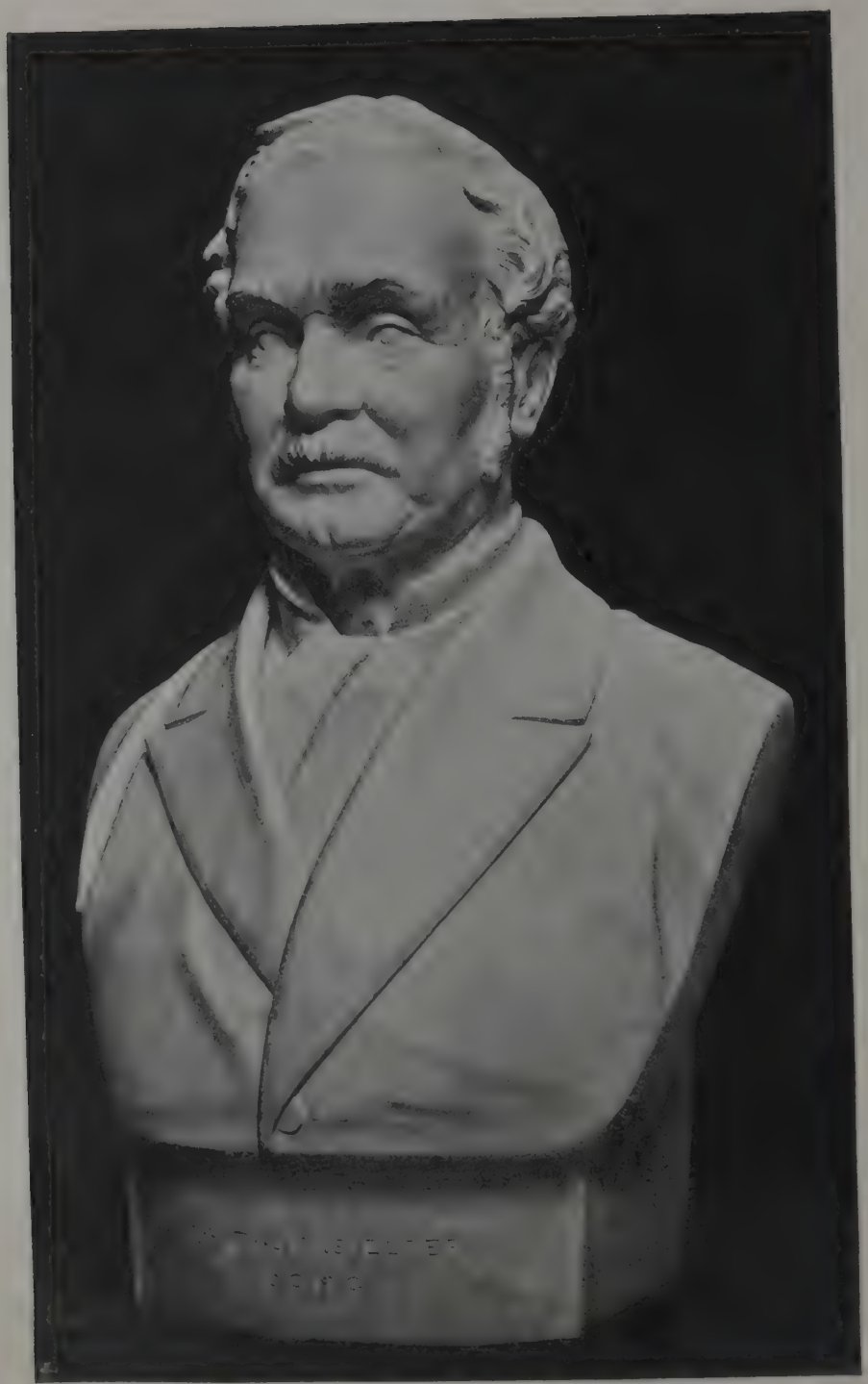

SIR THOMAS ELDER, G.C.M.G.

PART OF A MEMORIAL TO AN ONLY DAUGHTER.

"Covered o'er with those wings above the child who prays."

H. H. Armstead, R.A.

MOUNT ETNA, FROM THE GREEK THEATRE, TAORMINA.

J. MacWhirter, A.R.A.

THE SILENT EVENING HOUR.

B. W. Leader, A.R.A.

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LADY BETTY.

"IN MEMORIAM."

MARGARET I. DICKSEE.

OCTOBER GLOW, NEAR YARDLEY WOODS.

ALFRED EAST, R.I.

(To be published by the Fine Art Society.)

OPHELIA.

"——there's rue for you."—(*Hamlet*, Act 4, Sc. 5.)

HENRIETTA RAE.

THE BLACKSMITH.

SOLITUDE.

(Study in Chalk for the Picture.)

SIR FREDERICK LEIGHTON, BART., P.R.A.

LOVE'S STRATAGEM.

HEYWOOD HARDY, R.W.S.

(To be published by J. P. Mendoza, St. James's Gallery, 14a, King Street, St. James's.)

HOW LISA LOVED THE KING.

E. Blair Leighton.

ONWARD.

Sir John Gilbert, R.A.

THE HISTORY OF MANY A WINTER STORM.

F. Walton, R.I.

BLOODHOUNDS.

J. S. Noble.

DAVY JONES'S LOCKER.

W. L. Wyllie, A.R.A.

A RUSSIAN PEASANT.

HUBERT VOS.

THE CONVERSION OF ST. HUBERT.

VENDER LEMES

GLADYS, DAUGHTER OF MAJOR JORDAN.

MARY L. WALLER.

A BEND OF THE AVON.

ALFRED PARSONS, R.I.

"THE WORLD WENT VERY WELL THEN."

J. Pettie, R.A.

THE RIGHT REV. BISHOP OF ST. ALBANS

MRS. THEWLIS JOHNSON.

H. T. Wells, R.A.

POLO.

J. C. Dollman, R.I.

(To be published by J. P. Mendoza, St. James's Gallery, 4a, King Street, St. James's.)

THE JESTER'S STORY.

L. J. Pott.

"A MERMAID ON A DOLPHIN'S BACK."

W. Cyril Marshall, R.A.

IN THE HEART OF NORMANDY.

E. Parton.

OFF ST. IVES.

Adrian Stokes.

VAE VICTIS!

ARTHUR HACKER.

VASHTI DEPOSED.

E. NORMAND.

F

WHITEHALL: JANUARY 30TH, 1649.

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1890.

HOMELESS.

T. B. KENSINGTON.

THE THAMES, FROM WINDSOR CASTLE.

F. Goodall, R.A.

THE PURITANS' FIRST WINTER IN NEW ENGLAND: WATCHING FOR THE "FORTUNE" RELIEF SHIP.

G. H. Boughton, A.R.A.

CLEOPATRA

[illegible]

Antony. exit. [illegible]

Dolabella. [illegible] Act 5. Sc. 2.

[illegible]

W. H. Margetson

HIGHLANDS AND ISLANDS

[illegible]

HIPPOLYTA.

SOLOMON J. SOLOMON.

THE SANDY MARGIN OF THE SEA.

B. W. Leader, A.R.A.

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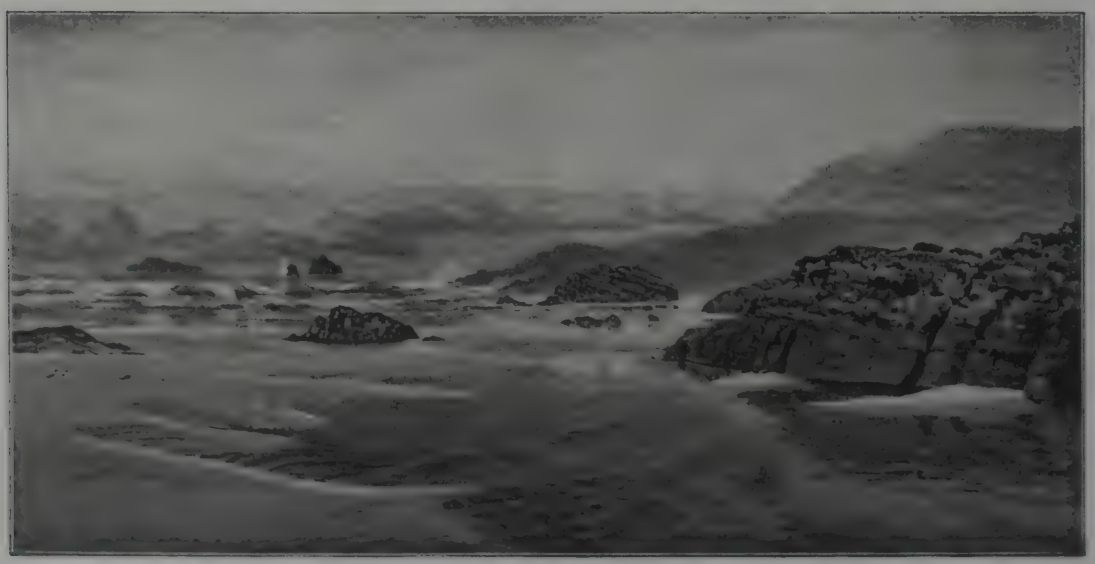
IN THE MONTH OF MARY.

F. W. W. Topham, R.I.

MRS. ROBERT WALPOLE.

ARTHUR S. COPE.



ECHOES OF A FAR-OFF STORM.

J. [illegible] AEA

SKETCH MODEL FOR A STATUE OF LORD ANGUS, FIRST COLONEL OF THE CAMERONIANS. TO BE ERECTED IN COMMEMORATION OF THE RAISING OF THE REGIMENT.

T. Brock, A.R.A.

HOMEWARDS.

E. A. Waterlow, A.R.A.

THE YOUNG WHEAT.

DAVID MURRAY, A.R.W.S.

THE YOUNG DUCHESS.

H. Schmalz.

A GEM WORTH POLISHING.

C. Lachmann.

PEA BLOSSOM.

E. J. Poynter, R.A

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THE SILVER LINING OF THE CLOUD.

J. Aumonier, R.I.

FROM SOUTHERN SEAS.

HORACE FISHER.

ST MATTHEW.

[illegible] in marble for the west front of St Mary's Church, Abbotsford, the property of Mr. Lawrence of Easton Hall.

H. H. Armstead R.A.

MRS. GERALD CRÉCY PARNELL.

W. P. Frith, R.A.

A RIFLE MATCH, AT DUNNOTTAR, N.B.

Eyre Crowe, A.R.A.

THE RESCUE.

C. Napier Hemy, A.R.W.S.

HAGAR.

"And when Sarai dealt hardly with her, she fled from her face. And the angel of the Lord found her by a fountain of water in the wilderness, by the fountain in the way to Shur."—Gen. xvi. 6, 7.

MRS. NORTH

HIGHLAND TRAMP CROSSING A HEADLAND.

T. Faed, R.A.

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HARLYN BAY.

J. Brett, A.R.A.

"PEACE"—STATUE, BRONZE.

E. Onslow Ford, A.R.A.

CHARLES GEORGE GORDON—STATUE.

Erected in bronze at Chatham by the Corps of Royal Engineers.

E. Onslow Ford, A.R.A.

THE RIGHT REV. THE LORD BISHOP OF CHICHESTER.

W. W. [illegible], R.A.

FINISHING TOUCHES.

J. C Horsley, R.A

DAWN.

S. E. Waller.

(To be published by J. P. Mendoza, St. James's Gallery, 4a, King Street, St. James's.)

THE HUNTING MORN.

W. Dendy Sadler.

THE HILLS OF MORVEN.

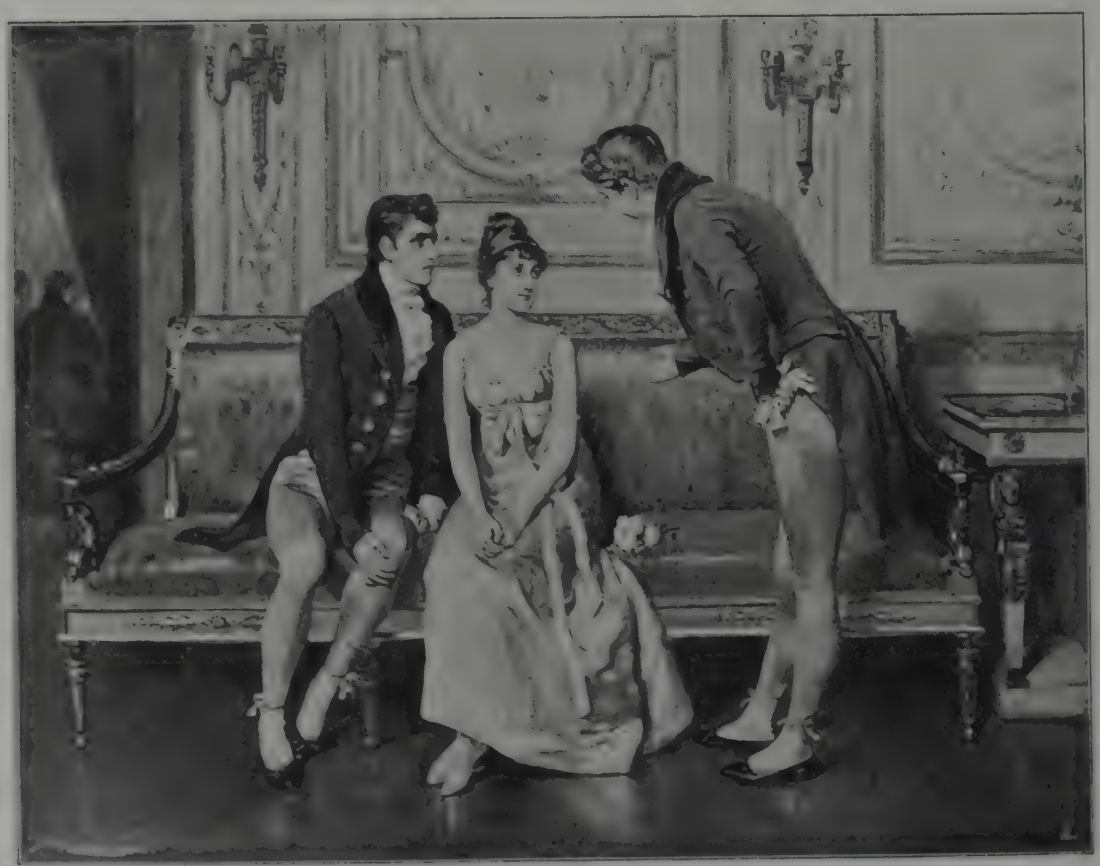
COLIN HUNTER, A.R.A.

"BY ORDER OF THE COURT."

STANHOPE A. FORBES.

AFTER THE SPATE.

ROBERT NOBLE.



THE LAST DANCE.

J. HAYNES WILLIAMS.

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MRS. CURZON WYLLIE.

H. J. Wells, R.A.

A FORD ON THE WYE.

H. W. B. Davis, R.A.

A STRANGER.

NORMAN GARSTIN.

OLIVER TWIST: "HE WALKS TO LONDON."—CHAP. VIII.

JAMES SANT, R.A.

EUCHRE.

HENRY S. TUKE.

A MORNING IN OCTOBER

[illegible] RA

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ROYAL ACADEMY PICTURES, 1890.

AN EPISODE OF THE DELUGE.

(Awarded Royal Academy Gold Medal and Travelling Studentship, December, 1889.)

HERBERT J. DRAPER.

MEETING OF THE THAME AND ISIS AT DORCHESTER.

VICAT COLE, R.A.

A MAY-DAY MORNING.

E. A. Abbey, R.I.

GUDBRAND VIGFUSSON, PH.D.

H. M. PAGET.

BY THE COMMITTEE BOAT: "ARE YOU READY?"

W. H. BARTLETT.

"UNITED STATES OF AMERICA."

Figures representing Liberty, Peace, Commerce, Indians, the Extinction of Slavery, Abundance. Design for a Relief.

CHARLES LAWES

UNDINE.

"[illegible] sitting beneath the clear [illegible]"

[illegible]

MIGNON.

ELIZABETH S. FORBES.

THE CAST SHOE.

R. W. Macbeth, A.R.A.

(Purchased by the President and Council of the Royal Academy under the Terms of the Chantrey Bequest.)

HENRI ROCHEFORT.

JAN VAN BEERS.

THE WIDOW'S MITE.

. . . [illegible] to give of that little

NOON—STATUE.

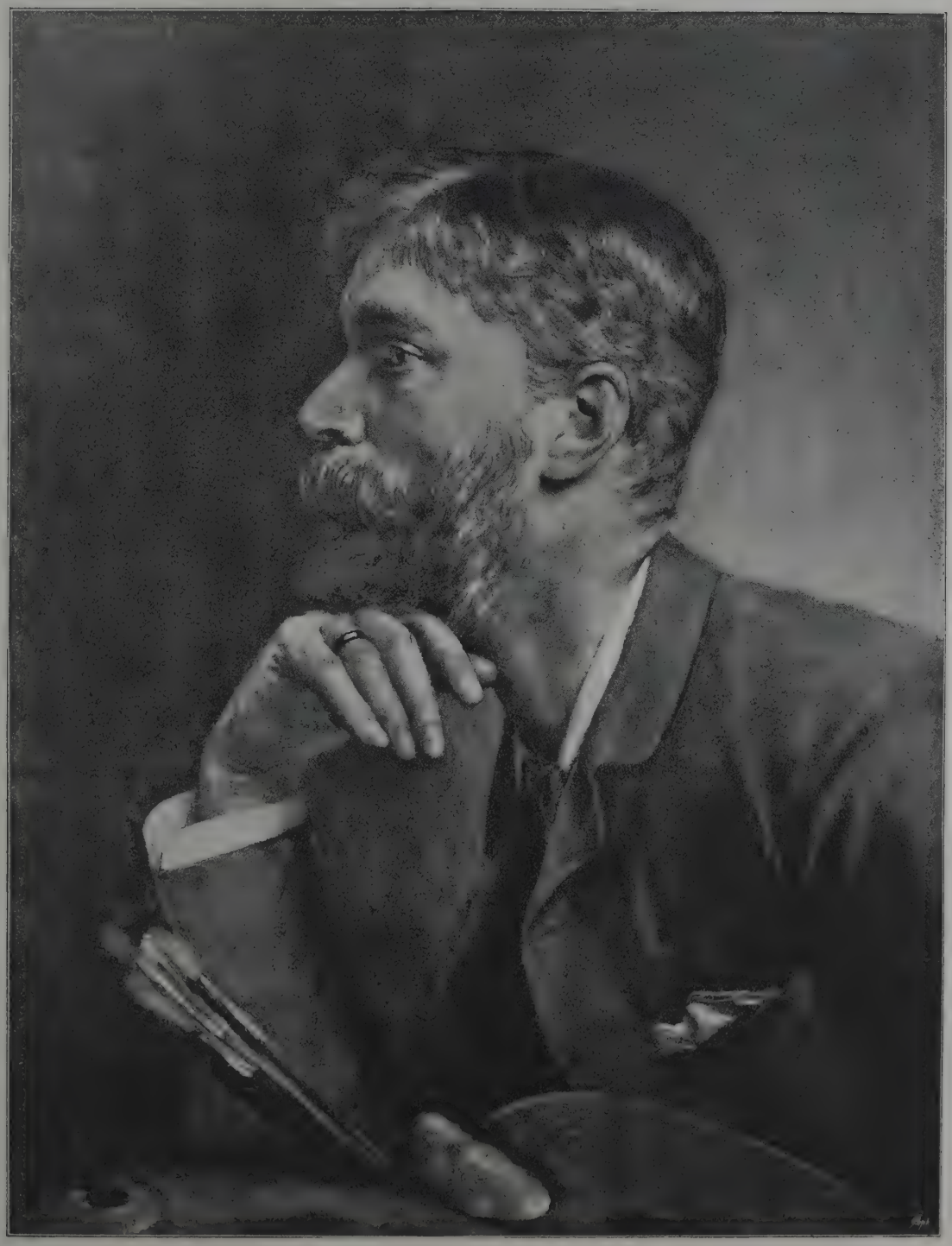
W. Calder Marshall, R.A.

THE RIGHT HON. SIR JAMES HANNEN.

T. Blake Wirgman.

THE YOUNG SQUIRE.

J. [illegible] R[illegible]



E. A. WATERLOW, ESQ., A.R.A.

L. Alma-Tadema, R.A.

A PLACID MORNING: ON THE WYE.

H. W. B. Davis, R.A.

THE REDEMPTION OF TANNHÄUSER.

FRANK DICKSEE, A.R.A.

By Permission of T. B. Cooper, Esq.

THE BATH OF PSYCHE.

(Study in Chalk for the arrangement of the Drapery in the Picture.)

Sir Frederick Leighton, Bart., P.R.A.

THE BATH OF PSYCHE.

(The Final Study in Chalk for the Picture.)

Sir Frederick Leighton, Bart., P.R.A.

TWILIGHT.

Charles W. Wyllie

THE ONLY SURVIVOR.

F. Bourdillon.

THE LAST BLESSING.

A. [illegible]

AN UNRECORDED CORONATION: INCHMAHOME (ISLE OF REST), A.D. 1548.

C. Martin Hardie.

THE SCULPTOR.

J. B. Burgess, R.A.

AMONG THE BRAMBLES.

VAL C. PRINSEP, A.R.A.

THE DOCK STRIKE, LONDON 1889.

MRS. THOMAS AGNEW.

HOOKED, NOT LANDED.

H. E. Detmold

THE EARLY LIFE OF JOHN BUNYAN.

G. C. Hindley.

THE BIRTH OF A TITAN.

W. L. Wyllie, A.R.A.

WHERE SEA AND RIVER MEET.

B. W. Leader, A.R.A.

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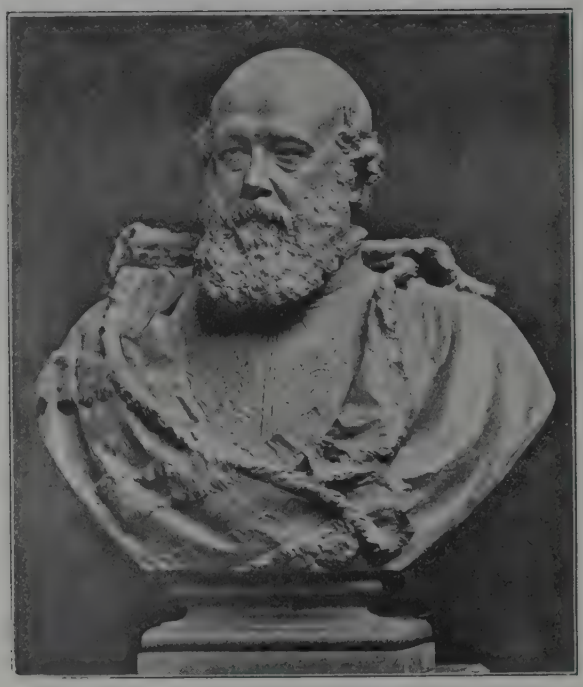

THE MARQUIS OF SALISBURY, K.G.—BUST, BRONZE.

A. Bruce Joy.

LE MODÈLE S'AMUSE.

J. Bettinofield.

"DIVA THEODORA IMPERATRIX," EMPRESS AND COMEDIAN.

VAL C. PRINSEP, A.R.A.

OLD MARJORIE—BUST.

GEORGE A. LAWSON, A.R.S.A.

A WALL FOUNTAIN.

W. REYNOLDS-STEPHENS.

POOR JACK.

PHIL R. MORRIS, A.R.A.

A PATIENT LIFE OF UNREWARDED TOIL.

G. F. WATTS, R.A.

STORM BREWING.

H. MOORE, A.R.A.

THE DEATH OF CLEOPATRA.

THE THAMES AT GREENWICH.

Vicat Cole, R.A

'TWIXT LIFE AND DEATH.

T. C. Gotch.

HYPATIA—STATUE, MARBLE.

F. J. Williamson.

A SMILE.

(Portrait of Mrs. Bowen-Potter, in Character.)

JAN VAN BEERS.

AN UNWILLING PARTNER.

ARTHUR J. EATON.

EPILOGUE.

THE reader who has carefully examined the foregoing pages may be considered to be in a position to form a fairly accurate idea of the character and quality of the Royal Academy Exhibition of 1890, as reproductions of nearly all the best and most prominent contributions to the collection are before him. Although he must necessarily forego the quality of colour, he is enabled to acquaint himself with the design, the composition, the chiaroscuro, and the subjects of the principal works that have lent character and distinction to the Exhibition. As it is not by the great mass of the canvases exhibited that the annual display at Burlington House is weighed and judged, but by the few score works of superior merit and importance by artists of greatest repute or promise, the Editors may lay claim—those few score works being herein included—to having brought together in this album the very essence and backbone of the Exhibition. In this they have been assisted by the kindly interest and generous consent of the artists themselves, without which such a publication would have been impossible.

In their desire to represent the pictorial contents of the Academy as fully as possible, the Editors have decided to abstain from filling space by including here any adequate criticism of the Academy. That duty has already been discharged at ample length and in sufficient detail in the pages of THE MAGAZINE OF ART,* of which "Royal Academy Pictures" constitutes a supplement. It may, however, be set on record that, by a very general consensus of opinion, the display of the Academy of 1890 is declared to be a "fair one:" not equal to that of last year —which, indeed, reached an exceptionally high standard—but, at the same time, comprising works of such beauty and excellence that we may look with pride on the year's achievement of British Art, and observe its continuous advance with satisfaction. The art-waves of varying strength and direction which have of recent years swept over the land—of native as well as of foreign origin—all show something of their influence in our great annual Exhibition, and prove that we are to-day as deficient in a "school" as we have ever been since art revived and became once more a force in England. A glance at the Exhibition shows to the least observant the growing strength of many of the younger men, and awakens hopes that some day—in our time, perhaps—we may witness the justification of the proud, boastful retort of the English artist to the Frenchman: "We have no 'school;' but we have many masters!"

In looking round the Academy we are struck with the general movement of art, even during the twelve short months which have passed since it was last our duty to address our readers upon this vital subject; and we scan the walls with no little anxiety to discover what reputations had been maintained, gained, or lost. In the last-named category are not a few.

* See THE MAGAZINE OF ART for May, p. 217, and for June, p. 253.

and several honoured names are to be found amongst them. But Time, all ruthless and irresistible though he is, is nevertheless over-tender to the painter's *amour propre*, and seldom permits "the chosen of the gods" to feel the dimming of his eye or the loosening of his grip: and so it pathetically comes about that more than one reputation is sacrificed and lost through the unsuspected waning of the painter's powers. Of the most eminent of the artists who have easily maintained their position are Sir Frederick Leighton, Mr. Orchardson, Mr. Alma-Tadema, Mr. Henry Moore, and Mr. Dicksee, to name no others. But the greatest interest is attached to those who have—each in his own way—advanced their positions by some work of striking merit or rich promise. In this category, happily, several names stand forth for mention; and when we consider for a moment the works exhibited this year by Mr. Stanhope Forbes, Mr. John M. Swan, Mr. Adrian Stokes, Mr. Solomon, Mr. Arthur Hacker, Mr. Logsdail, Mr. Alfred East, Mr. Waterlow, Mr. David Murray, Mr. Chevallier Taylor, Mr. Onslow Ford, and others, we are bound to admit—and more than gratified by the admission—that never has our art been in a healthier condition, never could it boast in its service more skill, facility, intelligence, and enthusiasm.

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and Robin Goodfellow. Now he is winnowing a sieveful of hearts, now he stands in a circle of hearts which he touches off like fireworks; now he stands on the back of a dolphin, and sails him like a boat; now he takes a bird's-eye view of life from the vane of a steeple; now he sells tiny live duplicates of himself, like a little slave-dealer. Every employment appears open and congenial to this lively and ingenious, but not very conscientious, little person, who, while he seems to think wings a perfectly sufficient costume, and retains the fine air and style of his classical ancestors, yet condescends to adopt many of the manners and customs of mortal children. In other words, M. Solon, while adopting the spirit of old conventions, constantly refreshes their vitality by observation of natural form and gesture. A good instance of this may be found in our illustration of the Bacchanalian Muse, where one of the genii is kicking his tambourine like a "Christy Minstrel." The set of plates from which the design is taken is one of the most convincing proofs of M. Solon's fecundity of invention. It is also an instance of the freedom with which he adapts old ideas to modern needs. It is a terrible notion, no doubt, to put the Muses upon dessert-plates, to smother Polyhymnia in strawberries and cream, and bury Urania in orange-peel and nutshells; but the concern of the artist was the decoration of dishes of a particular size with a particular subject, and not with the uses, base or other, to which his patrons choose to turn them. Now the Greeks, as we all know, recognised but nine Muses, but the order was for twelve plates, each of which was to bear the figure of a Muse. Here was a problem which appears to have presented no difficulty to M. Solon. The sources of human inspiration were not limited to nine, so he proceeded to reconstruct the Board of Muses, not by adding three more to the existing members, but by complete reorganisation. Unfortunately, he could only create new forms but not new names, and so the beautiful old nomenclature had to be abandoned, and the Comic Muse takes the place of Thalia, and the Historic Muse of Clio. Of two of his new Muses—the Prophetic and the Bacchanalian—we give engravings. They are good examples of his female types, the grave and the gay, and the Prophetic Muse, with the Sibyllic grandeur of her figure, her fine lips arched with inspiration, is one of the noblest conceptions of his more serious imagination.

It is also one of the finest examples of that exquisite art of very low relief which he has carried

6.—THE BACCHANALIAN MUSE. (*Plate.*)

farther, if not to greater perfection, than any other master, ancient or modern. But it is difficult to describe this without taking account of his method and material, which permit of efforts impossible even to any Italian sculptor of the Renaissance, whether he were Della Robbia, with his enamelled terra-cotta, or Mino da Fiesole, with his "painting in marble;" equally impossible to the *émailleur* of Limoges or the artists employed by Wedgwood, and not often compassed even by the patient labour of the cameo-cutter. What the carver of sard or cornelian, or those equally wonderful craftsmen who wrought from glass of two layers such masterpieces of relief as the Portland and the Barberini vases—what these effected with infinite labour and difficulty—the process of M. Solon enables

[*Specimen Page from* "THE MAGAZINE OF ART." *Monthly.* 1*s.*]

exhibition, if there are not a large number of pictures of conspicuous merit, the general level of excellence is a fairly high one. Our younger painters in oil colour have shown the utmost intelligence in grasping the mysteries of tone, and though there are many lamentably old-fashioned and bad-fashioned works on the walls of the galleries in Piccadilly, there are not too many traces of insular style. Mr. J. R. Reid, for instance, stands absolved from any first won him recognition at the Grosvenor. At the same time we cannot but think that in his canvas, entitled "When the Flowing Tide comes in," vigour and breadth are carried almost to the verge of brutality. We prefer "The Gift of the Sea," and "His Poll was Kind and Fair," both of which are more refined examples of his art. It is to Mr. Frank Millet's credit that though he never slurs over the details of his work, yet he contrives to keep his com-

PENARTH, FROM CARDIFF.

(*From the Picture by Edwin Hayes, R.S.A., exhibited at the Institute of Painters in Oil Colours. Engraved by C. Carter.*)

charge of tight handling or smallness of treatment. Nothing could be broader than the extremely vigorous canvases which he has sent to the Institute. His work is always interesting, because he is always ready to make fresh experiments in colour. During the last few years he has been lavish of vermilion, Prussian blue, and all the most striking pigments on his palette, while in his earlier manner he was ever careful to subdue his colours, and was devoted to modest greys. He now seems to have discovered a *via media*, and the pictures which he exhibits this year are neither so strident as many of his works have been of late, nor so low-toned as those which positions interesting and broad in style. His "Rook and Pigeon," which we engrave, is one of the best pictures he has yet exhibited. (See p. 113.) It is dramatic in treatment, and tells its story simply and intelligently. Its colour, save for a certain blackness, is pleasing, and the smallest detail is rendered with care and accuracy. In "My Lady's Garden" Mr. Hacker has made a new departure in style, and the result is not wholly satisfactory. In subject this reminds us of the work of Mr. Marcus Stone, but the treatment is almost sloppy. Mr. S. J. Solomon will not add much to his reputation by his ill-named "Evening Mist." The nude figure which

power. Yes, the Brixham trawlers are fine craft, there's no denying; and so are the North Sea boats—fore and aft sails *push*, as it were, but the lug *lifts* her; it lifts her, so when she's by the wind, d'ye see, she don't lay over to leeward so; that's the advantage of the lug."

These boats are sometimes from home for two or three months at a time, as when in the North Sea after herring:

> "The village seems asleep or dead
> When Lubin is away."

The taking of mackerel, herring, and pilchards is as follows:—January and February, mackerel off the coast of Devon; March, April, and part of May, mackerel off Mount's Bay and Land's End; end of May, June, and part of July, herring fishing, St. George's Channel, &c.; end of July, August, and September, pilchards off Mount's Bay; October and November, pilchards and late mackerel off Mount's Bay, herring in the Bristol Channel.

WALTER LANGLEY.

(*From a Pencil Drawing by Hubert Vos.*)

ADRIAN STOKES.

(*From a Chalk Drawing by Hubert Vos.*)

I do not know whether there were ever any pirates of Penzance, but in the last century there were pirates (landed much against their will) at Newlyn. In the "History of Cornwall," by Gilbert (not of the well-known operatic firm) occurs this story:—

"This country . . . felt alarm from the always threatened invasion by France, and from the fear of predatory incursions; when on the night following the 27th of September, 1760, the town was roused by the firing of guns, and soon after by the intelligence of a large ship of strange appearance having run

[*Specimen Illustration from* "THE MAGAZINE OF ART." *Monthly*, 1*s*.]

JULES BASTIEN-LEPAGE.

(From the Statue by Boehm, recently erected at Jersey. Engraved by J. [illegible])

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